

STINSON RECORDS



A
Pete
Seeger
 CONCERT

Folk Songs
and Ballads

THE HOUSE CARPENTER

GREENLAND FISHERIES

THREE COURTING SONGS

WINNSBORO COTTON MILL BLUES

PADDY WORKS ON THE RAILROAD

GO DOWN OLD HANNAH • ROAD TO EILAT

ARIRAN • DIE GENDANKEN SIND FREI

BAYEZA • KISSES SWEETER THAN WINE

IN THE EVENING
 WHEN THE SUN GOES DOWN



COLLECTOR'S SERIES



Sung by Pete Seeger

STINSON SLP 57
HIGH FIDELITY

Notes by KENNETH S. GOLDSTEIN

THE HOUSE CARPENTER

Pete sings one of the most popular of the old English traditional ballads (Child #243) found in this country. Pete's version, in common with most American texts, makes no reference to the supernatural character of the returning lover which is found in the old English variants (where he is often referred to as "the demon lover"). The ability of the returning sailor to entice his true love away from her house carpenter, her later contrition and eventual doom are found in most American texts.

THREE COURTING SONGS

Among the most popular of any group of American folksongs, courting songs have for generations served their function well — amusing, charming and setting a mood for all listeners. *I Had A Wife* suggests a bitter fate in a jovial manner. The second song (*Oh Hard Is The Fortune*) is a verse found in several of the songs about untrue lovers, appearing frequently in *The Wagoner's Lad*, *Old Smokey*, *The Unconstant Lover*, and others, and is a more serious statement of woman's fate. The last song (*Oh, You Can Give Marriage A Whirl*) is another hearty statement (with tongue in cheek) about the possible results of marriage.

THE GREENLAND FISHERIES

This song, which originated in the English whaling trade (probably in the late eighteenth century) was a popular fore-castle song with the merchant mariners of the English speaking nations. Pete starts off by singing a stanza from a British West Indian variant and then sings a more popular version. While songs concerning both fresh and salt water sailors of every kind are numerous, this ballad is one of the few relating the vigors and dangers of whaling sailors.

WINNSBORO COTTON MILL BLUES

Pete's introduction to this song needs little elaboration. Set to the tune of a well known blues, this song of complaint lends itself (with necessary changes) to any similar situation. In a recent book, "American Folk Songs of Protest", John Greenway includes an interesting and slightly longer version of this song.

PADDY WORKS ON THE RAILROAD

Here Pete sings a few stanzas from a song which in its entirety is a condensed version of a man's life over several years. More than that, it is the log of experience of the Irish immigrant who traveled west and found work in the great westward expansion of our country and its railroads. It is made up of protest, humor, pathos and all the real elements of life found so eloquently expressed in Irish national and Irish-American folksong.

LONG JOHN

Pete gets the audience to help him sing the story of Long John Green, a Negro chain gang prisoner who escapes and is "long gone like a turkey through the corn". It is well known by chain gang and prison farm workers in the south and is used as a chopping or ax song. It is also a widely known harmonica piece and is a standard part of the repertoire of many southern Negro and white mouth harp blowers.

GO DOWN OLD HANNAH

This song, more properly called a 'holler', is an example of the most rhythmically free of the Afro-American singing styles. Alan Lomax has described how whole gangs of convicts on Texas prison farms will sing one of these mournful melodies with the group improvising harmony behind the leader — "The song blows across the flat cotton land in gusts, as if a sad wind were rising and being stifled again in sadness."

THE ROAD TO EILAT

This exciting song from Israel is the product of the Israeli poet-composer Chaim Chefer. The song tells how a little south of Beersheba you will find Eilat. On the road through the desert the

jeeps and the fighters are going southward to Eilat. The fighter is tired and stretching himself out on the ground thinks of what is written — "All the country, only to you have I given, from Dan to Yom Soof (The Red Sea)."

ARIRAN

Pete's singing of this Korean traditional song is prefaced by an excellent introduction. Many Korean folksongs can be traced back to the different dynasties that ruled Korea 400 and 500 years ago. The music of Korea is loaded with the anguish and sadness which is the product of their almost continual social and political struggle. The English lyrics to this song are by Arthur Kevers.

RECORDER MELODIES

In the recent performance given by Pete, the recorder has become almost as familiar a part as his long necked five string banjo. Some part of the program is always devoted to his playing of several recorder melodies. Pete's first selection is a Japanese fisherman's song; his second is the beautiful Irish folk song "The Foggy Dew" (not to be confused with "The Foggy, Foggy Dew"); The third is a popular Israeli dance song and the last is a Peruvian-Inca song.

DIE GEDANKEN SIND FREI

This old German folksong with English lyrics by Arthur Kevers has long stood the challenge of effectively serving as a directed means of protest. Its message continues to be timely and will answer tyrannical censorship in whatever land in whatever period it is called on to do so.

MONEY IS KING

This Calypso song is similar to many of the excellent songs still being composed by many strangely named singers of the West Indies. The subject matter of these songs is the life, the loves, the frustrations and the pleasures, and all of the million and one factors which make up the social, economic and political life of the people of these islands. There is nothing indirect or subtle in this song. It is a complaint common in many parts of the world but rarely is it as clearly expressed.

BAYEZA

An exciting part of any of Pete's recent concerts occurs when Pete gets the audience to help him sing any of the many South African songs which he has been transcribing from manuscripts containing a rather strange method of musical annotation prepared in South Africa. He has taught some of the songs to several chorus groups and they are a standard part of any of his concerts. Here Pete has broken the audience into three parts with himself singing a fourth part.

KISSES SWEETER THAN WINE

This song which was recently recorded by the Weavers is the result of an interesting combination of qualitative changes in a folksong. The melody originally was that of a Gaelic folksong titled "Druimfionn Donn Dilis" (pronounced Drimendown Deelish). Translated this means "The Faithful Brown Dhrimeen" (a cow with a white ridge across its back). Huddie Ledbetter made several rhythmic changes in the melody and the Weavers wrote the new words. The end result — "Kisses Sweeter Than Wine".

IN THE EVENING WHEN THE SUN GOES DOWN

Pete learned this song from Leadbelly who probably knew most of its verses as parts of traditional blues, though it has been credited to Leroy Carr as composer. (For an excellent recording of Leadbelly singing this beautiful blues hear Stinson album SLP #48, *Leadbelly Memorial, Volume III*). Pete's version, though similar to Leadbelly's, has several variations which point up Pete's genius in the performance of folk material.

Pete Seeger is our champion all-around oldtime five string banjo picker when it comes to playing a devil-ditty one minute and march of the saints the next. I've heard a few champs like Uncle Dave and Lunsford and Scruggs and others that outplay Peter on some special tricky tune or two, but Pete pulls away out ahead of them all, like Joe Louis does, on the long, hard allnight drags. I think I hear this same sound in the sounds of Pete's voice and I've been making Hoots and picketlines and record studios alongside of Pete for the past fifteen years. I walked along his log cabin line back when Pete went over his first Blue Ridge smelling in after banjo folks.

I can hear every kind and dialect of a voice in Pete's Calypso and Spanish and West Indian and Korean songs to march along by or to lay down to take a little nap by, to jump up by and to work by in every land for the better world Pete sees yonder coming. All Union. All Free. All Singing.

I saw Pete carry the five string banjo back from the dead and all of our fighting hearts along with him.

TRUEFUL,

WOODY GUTHRIE

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Records

LONG PLAY 33 1/3

PETE SEEGER CONCERT

- Band 1. THE HOUSE CARPENTER
- Band 2. THREE COURTING SONGS
- Band 3. THE GREENLAND FISHERIES
- Band 4. WINNSBORO COTTON MILL BLUES
- Band 5. PADDY WORKS ON THE RAILROAD
- Band 6. GO DOWN OLD HANNAH

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LONG PLAY 33 1/3

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